

April 29th, 2007 (Part II)
Alan Watt on Red Ice Radio
with Henrik Palmgren from Sweden

"Episode: Moon Landing, UFO's and Fake Alien Threat"

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Henrik Palmgren: We are talking to Alan Watt from cuttingthroughthematrix.com and we are continuing our conversations from our first hour. And we are going to change gears a bit and spend some time now talking about the Moon Program, and the moon landings, of course. I've been curious to get Alan's take on this for quite some time now. There's quite a lot of research out there, talking about that the 1969 and onwards moon landings actually was faked, or that it was shot in a studio, or possibly that what we saw wasn't the real deal, but we actually went to the moon and discovered something up there completely different, or whatever. There's a huge amount of information out there about this issue and it seems very difficult to discern and dissect it or actually get, you know, the truth as it were about this issue. And when we have Alan online here it would be wonderful to kind of get your take on it all, because, as I say, there's a lot of info out there on it. Is this anything that you have researched at all, Alan?

Alan Watt: Yes, apart from remembering it. I was really young, really small, but I was fascinated by the whole build-up to it. And I think in Britain they had Sir Patrick Moore, who was the Astronomer Royale, the title they gave him, and he did most of the talking and the hype on television to get us all excited about it coming up. So I studied into it, I went to the library and got everything out on the moon, and they were talking about the gravity being one-sixth of the earth for instance, and that once they were on the moon,

if they tried to jump, they'd jump twelve, fifteen, maybe twenty feet high, just with a little hop, and all of this kind of stuff. And I was really looking forward to it. And then when the thing happened, I watched it, and these guys were just sort of hopping along a few inches off the ground, as though they were in slow motion, and even the dust I noticed, which should have been kicked up in front of them, should have traveled maybe twenty meters or so, and it didn't. It fell in front of them as it would on Earth. And to kick it in, when they stuck the flag in, the flag waved in a breeze. And there's no wind on the moon. There's no atmosphere, you see. So I was so disappointed with this that I brought it up in school the next day, and the teacher was so excited and she asked me what I thought, and of course, I said, well I noticed that they didn't hop the way I thought they'd go, going up twenty meters or so with a little leap. And I told her about the sand wasn't getting kicked far enough, and I said there's no wind on the moon to blow a flag. And she just went into like a robotic click mode, you click back and forth there, because what I was saying was suddenly making sense to her, and yet the indoctrination that everyone had had was competing with it, and she said she'd see me after class. And of course, we had a discussion after class and I got her thinking, I guess. So, it made no sense.

What I do know too in history is that the biggest scams that are pulled off worldwide happen to be accepted by the populations, because the average person, individual in that population could never believe that anyone would try to bring off such a big lie as the one that they have. Because you couldn't do it, you wouldn't do it. We understand little lies. We can catch on to little lies, but when it's a huge one performed with drama as an actuality, it's inconceivable to the public that anyone would dare do this. And that's why it works. And so, a few years later on, a man in the U.S. called Rene, R-E-N-E, wrote a book called "NASA Mooned America!" And he comes up with a lot of details and facts in it, with that one and the later landings, and he even went through all the officially released plans of the Moon Rover, the vehicle that they brought out, and showed how it could have never have come out of the orifice that was made in the actual capsule. So, he had all these facts there. And what was also interesting, with some of the still shots, when you panned back, you would see little numbers on some of the rocks. Now in a Hollywood studio, every item you see in any scene, is actually numbered, and they turn the number away from the camera generally, even for a vase for flowers or anything like that that's in a particular set. They have numbers on them. And so, you saw numbers on some of the rocks.

Henrik: Well, this is very, this is very sloppy. What's that all about?

Alan: Very sloppy.

Henrik. I mean, one would suspect that they would be very meticulous in the way they actually go about doing this. But who knows, there might have been actually on a very tight schedule or in a rush or something, because, you know, to be able to get these broadcasts out in conjunction with the actual liftoff itself, there has to have been some kind of, let's say that it was filmed in a studio, we should mention that first, then there might be a tremendous difficulty in getting these events to actually sync up. I don't know. Any thoughts on that.

Alan: That's right. You see, if they'd brought in, the whole thing with NASA and people should study the history of NASA and what's behind NASA, what its real purpose was. It's not to get us all excited about traveling in space. NASA is part of the military complex, always was. Its real job is to go up there, put up satellites that will eventually monitor all of us, and the space shuttles are up there servicing them, all this high-tech weaponry and communications devices which will monitor us when we get our little brain chips. And NASA is a Hebrew word for the head of the Sanhedrin.

Henrik: Oh, really?

Alan: Called Nasa.

Henrik: N-A-S-A.

Alan: Yeah. Sometimes they'll spell it N-A-S-I, which is coincidental too, because Nazi is also another pronunciation of the same word. Again too, when you look at who were brought in to create the NASA, it was primarily the German scientists who were brought in under Operation Paperclip at World War II, they brought in all the top scientists to continue the program for missiles in the United States. So, it's no coincidence. Even the words they use are no coincidence.

Henrik: Yeah, exactly. We have obviously an NSA we could connect with this also, I guess.

Alan: Well, they also, the NSA is absolutely the same thing. That's right. The NSA is the same thing. And they love these little clues they drop to the public. The particular place they blast off from now used to be called Cape Canaveral, now it's Cape Kennedy. Well, Cana is a priest, Cain, Khan is the priest, and veral is the symbol of the virile obelisk, that's what it stands for. Nothing is a coincidence.

Henrik: Well, that's very interesting, because this is something that I've been pondering on for very long, and that is why, why the heck do they use a rocket standing up in the position that it does from start, and lift off and basically, the tremendous amount of, well, basically, you know poison going out in that rocket fuel and so forth, but the thrust is incredible. There must be some kind of technological better way to solve this, but as you say, there is a connection here with an obelisk actually standing up, I guess?

Alan: Yes, it is. You see the obelisk in Egyptian, especially the red granite type, is called a ben-ben. And the ben-ben, that's why you have Big Ben, the big clock tower on the Parliament in Britain. That's why it's called Big Ben, it's an obelisk. It symbolizes with the clock, time, the time of the plan. And so they love these little giveaways there. Now, rock, is the ancient source of all religions. "On this rock I build my church." It was used long before that. You have Rockefeller. You have all these terms. They have the masonic rock, or their little temple, their little altar they go around in the lodge. And then you have rock-et, which is ET. It has two meanings for the public. For the Christians, it's end times. For the New Agers, it's extra terrestrial. You see.

Henrik: Oh. That's beautiful. Rock-et. I never thought about that.

Alan: That's right. And so you have a rocket right next to an obelisk, and they're both standing up the same way.

Henrik: Oh, and there you go. And the ben-ben stone is the primordial mound, basically, I guess.

Alan: It's the phallus rising of the evolved illuminated man.

Henrik: So this is, I mean, Richard Hogan, a lot of other people have studied the actual shooting up of these rockets and they actually chose often solstice dates and vernal equinoxes. A lot of, you know, connected to very precise timing when they actually shoot these things up and so forth. Have you come across this too?

Alan: They do this, mainly for a show for themselves, because they love to laugh at the public. It's not because they need some kind of magic. Even that type of rocket, as you say, it's really obsolete. It's old technology. But that's what the public are supposed to think is all they have. When we think that's all they have it makes the weaponry that they really have so far ahead it will scare us to death, when we see them. Because I know. I've got old documentation here from the testing bases in the US when they were testing flying saucers, and it was in newspapers at the time, years ago, in the desert sands. And the problem then, they were atomic powered. They made no noise. And the problem then was they couldn't go too far before they crashed. And in one of the reports I have, from a newspaper, the reporter witnessed some of them crashing, and saw the teams going out to collect them and bring them back for repair. So, they're way ahead now on all of this technology. The Area 51 has very advanced craft. There's three levels of science on the go at all times, for the bulk of the populace. From Professor down, that's the lowest level of any science.

Henrik: Very interesting. Do you remember where about the time when the newspaper report was? Fifties? Sixties? Seventies?

Alan: It was the sixties.

Henrik: Sixties. Okay. That's interesting. Yeah, because again, there was a lot of downed craft for some reason. Do you know actually why they couldn't make it that far? Some reason?

Alan: They had different methods of using the atomic energy. And one was to superheat water basically, that was ejected at such incredible velocity through very tiny nozzles. That was one method, but then they were trying other liquids too. And they were also trying different things with photons, to try to shoot photons out to propel themselves. So there's all different kinds on the go at the same time.

Henrik: You know, one thing that comes to mind is the studio, the potential studio itself, if we were to return to talking about the moon landings. There was a CBS Network, this was a CBS Network shot from the moon, allegedly that we saw and I've heard about a place called, I think it's called Desolate Studios or Desolate Productions that actually is in L.A. and among other things, Star Trek was filmed there, and this is potentially one of the places where they actually might have filmed the moon landings. Any ideas about that?

Alan: In fact, I still have the old newspaper articles, because the testing supposedly for the astronauts was done in Sudbury, not far from me. Because the mines there had destroyed so much of the greenery, all you were left with was rocks and ridges and no shrubs or grass or anything, so they used that to test supposedly these astronauts on beforehand. But at the time of the moon landing on the BBC in Britain, they asked different people that were well known, if they believed that man actually had gone to the moon. I thought that was odd in itself. And one of the men that came on was Chief Dan George, a Canadian Indian, who was an actor. And he said, and people laughed at him when he said it. He says, I was in a Hollywood studio doing a movie recently, and I walked over to a construction, he said, and what I saw inside it was exactly what I saw on the television of the surface of the moon.

Henrik: There you go. I mean, there is even, okay, that doesn't verify it in any way, but there even is a scene in one of the Bond movies where they actually are shooting, you know, moon footage in some studio out there somewhere, and I mean, Ian Fleming is an

interesting guy and so forth. Who knows. Little tidbits here and there as some kind of hint to the initiates, something like that.

Alan: And then you have Arthur C Clarke's movie, 2001. And 2001 was written in the early '60s. He was a High Freemason, predicting the future in occultic terms. And the New World Order was to kick off in 2001. That's why it was called 2001. And 9/11 happened in 2001, but in the movie they made about it, back then, they showed the same kind of thing on the moon, and it was fantastic computerization simulation they used for it today. It was just as good as the NASA shots. And now they've admitted, well they admitted a few years after it, that some of the people who were in the big studios, I think ABC or NBC at the time, had sets there, because I noticed too, when they separated the landing craft from the main craft on the moon, to go down, it seemed like the camera was following them from the back. And I said, well, who's flying some second vehicle to follow them in? These were all simulated and yet it wasn't disclosed as simulated at the time. But it looked perfectly real to the average person back then.

Henrik: Sure, absolutely. Let's say that they shoot up a rocket, let's say, from Canaveral or whatever, any ideas, if they actually don't, you know, travel outside the atmosphere, if that is even possible. I mean there is this talk of course about the Van Allen Belt and that the radiation actually is so high up there that you actually can't go beyond a certain point and so forth. But let's say that they shoot up a rocket like this. Do you have any ideas on how they're able to kind of mask it? Do they actually destroy it? Is it emptied? Any ideas?

Alan: They'd have to have some advanced knowledge, which is just the knowledge we would not be allowed access to, of some force or energy that could literally shield them going through the Van Allen Belt, because NASA still has, it's still in the books, official physics books, that you can't travel through it. It would kill you. Even if you had the regular sort of lead, or whatever type of shielding, it's just too strong. And they've never ever answered that question, how they managed to do it, if they did it at all.

Henrik: Isn't the moon within the Van Allen Belt, or is it outside? Do you know?

Alan: It's outside but it's on the way to it, and yes, you can go up to the space station for instance, and you're still fairly safe there. You'll still get more radiation. But once you get into the belt, technically, nothing would live coming through it.

Henrik: Very interesting. Yeah, that seems to be in a lot of, of course, again, research on the space suits and stuff like this have been going on, you know that would never be able to handle all the radiation basically that is up there, but I've no idea. It's a big question that keeps on coming up again and again, but let's talk a little bit more about the UFO enigma. Because, again, you yourself connected this very, very nicely, you know with the Area 51 and all that, that many of this actually is human craft, that is, you know, actually flying around up there and that people see and report on, and stuff like this. Is it possible that there is anything more going on there, beyond only human technology? Do you think?

Alan: I think it's just human, what we see. Especially when you do have a memory, and you can get old data disclosed at the time, before they started the whole alien stuff and saw what they were testing and using. I mean, south of me, towards Mansfield, one of the big companies in Canada here that made the Avril Arrow had also made a flying saucer. And the CBC showed it on television not so long ago. They reshown this old clip from the '60s, where you saw this thing, a flying saucer with a little bubble on it, and a man inside it, flying through the sky, but it crashed outside Mansfield and the

furrow in the field that it plowed up is still there. So they were testing all kinds of these crafts back then. And remember too, during a Cold War as they called it, nothing of real truth was ever disclosed to the public, because you were supposed to be at war, and it was a war of science, so all the high scientific gadgetry was classed Top Secret. You see, the public now have been trained that for some reason we're always told the truth. That's a new phenomena, to believe that.

Henrik: Exactly. And they're even, you know, we can backtrack and even look at all the, if we were to talk about the news itself, there is a tremendous amount of budget for what is called false news, that the Pentagon is releasing false news out there. So I mean, all of this, even if it's from unofficial or official sources, or whatever, all of it all the time has to be questioned and looked at, and for what it's worth. If nothing else it could obviously be interesting to look at stuff to try to pick up on what they are trying to get through to the populace so to speak, even if the events themselves aren't real or not. For instance, just a few days ago, a news item was released through Reuters I think that was called how to prepare for an alien invasion, and these are, you know, space agency guys, you know, defence department within NASA and so forth, the US Space Agency speculating on possible invasions, basically from another world. So this is now, you know, in a way becoming more and more in the collective mind, as it were of many people now.

Alan: It took literally almost 60 years to build up through fiction and movies, very entertaining fiction, the possibility of aliens even existing. If they tried that prior to 1945 you would laugh at them. But since then, they've churned out so many books for the young, I liked them too, and movies, to make us think of, well, it's possible, but it's all done through fiction. It's all fictional work.

Henrik: So you have no question about that there isn't aliens out there, eh?

Alan: If there are, put it this way, they don't seem to have any, number one, if there were aliens out there and they knew what was happening in this world, they're not friendly to the vast majority of the populace, or they would be telling us what's happening with the Big Boys, but it doesn't happen. And number two, there's no record of them ever intervening on our behalf anywhere. It's as though we're on our own here to make our own choices. Now, I don't say that there's not the possibility that something else exists, I've no doubt that it's very possible, but I don't see that anything is actually intervening on our behalf here.

Henrik: Yeah, absolutely. I would agree on that too in a way, and who knows, there might be some, who knows, there might be tremendous differences in, you know, species across on different planets and so forth that actually might have developed into cultures that have very different views on how to go about potential contact or whatever. Who knows the possibilities out there.

Alan: There's no reason it would have any empathy for humankind anyway.

Henrik: Sure. Exactly. Precisely. I mean, who the heck knows, and I mean, as it were then. These guys are sitting there now paranoid as it were, trying to draw out the possibility of there being potential dangerous threats from outside coming here, taking over the planet or whatever.

Alan: These plans were thought out and talked about by John Dewey. He was the first one. He was the so-called father of modern education for the US. And back in the early 1900s he said, if only we could have a threat from outer space the whole world would

have to come together and be one in a new living system, to fight it. And that's been repeated by different presidents, even down to Ronald Reagan who used it many times in speeches. We also saw the movie, it was with Michael Rennie, where they came down, a flying saucer lands on the White House lawn, and he comes out with a proposition to unite the earth. It's just too primitive and too warlike to manage themselves. That was The Day the Earth Stood Still. And of course, the whole idea was exactly what the elite wrote about long before. The new system would be run by scientists who were the only intellectuals qualified to run the system. And that's who Michael Rene, as the alien, sought out in the movie. So these are all predictive programming movies, to get us used to the idea. Now the problem is too, you can make anything a fad or a belief. Anything at all can be made a belief if enough effort and money and propaganda goes into the promulgation of it. And I always quote Bertrand Russell, who said that there's no nonsense so arrant that it cannot be made the creed or the belief of the vast majority by adequate government action. You believe anything. Today we have such incredible science, we know the stuff exists to do with mind control, where they can project thoughts or images into your mind. That was shown by Nick Begich on television here in Canada with obsolete equipment that somehow he got from the CIA. The equipment was from the 1950s. And it could put thoughts or a voice right into your head at line of sight over any distance. And you could carry them in your pocket like a little television remote. And he said, all of this stuff is obsolete. It was used by the CIA in the 1950s. Now, by the same technology, they can give you a picture in your mind, so you could be brought in for testing or apparent testing, and you'd think you were abducted by aliens. And they could put it into your mind that you're actually seeing aliens and not men in white lab coats. So we can't trust even what we see anymore.

Henrik: Yeah. That's right. Absolutely right. And that is a fascinating aspect to of course, all of this, because that is a huge possibility that seems to, you know, connect with the entire UFO field as it were, you know many people report on their abductions, but exactly, it always seems to be also in a very dream kind of state, basically, where they are either, you know, disabled somehow or it's very fuzzy or blurry in a way, and they actually have to go back later and do what is known as regression, and that's another field that might potentially bring in influence and stuff like this. So it's very, it's a very difficult area here.

Alan: They did testing in scientific studies in the US some years ago on this. And they got a study, two study groups. One group were picked out of the general population who had had no memory of any abduction and another group that claimed they'd been abducted. And they found out that even in the non-abducted group, under hypnosis, they were coming out with the same stories. And the reason they came up with was, that everyone had been so polluted with stories in the newspapers about it that it was in the subconscious, the whole idea of abduction and what had happened to people, that their subconscious was remembering what they'd read.

Henrik: Do you think that people who perform the regressions also might actually be because of whatever, you know, self-interest, or who knows?

Alan: Absolutely. I mean, it's big business, the regression business is big business. And you have a market already made for the New Age, so, you don't have to convince them, they're already convinced. All you have to do is bring them into your little office and tell them what they want to hear.

Henrik: Yeah. Very interesting. A huge area, but you know, I want to return a little bit to talking about, you just briefly mentioned Star Trek before as, I guess in a way, that's quite interesting in predictive programming, too, I guess, you know, that entire series

has been running for a long, long time of course. And I think we've talked about Gene Roddenberry a few times earlier here. Have you ever heard about Gene Roddenberry and something called the Nine, or the connection to something known as the Nine. This connects with a guy called Andrija Puharich. Have you heard of him?

Alan: It's vaguely familiar.

Henrik: Okay, he was the guy who kind of brought forward Uri Geller, if you remember him. And he was connected to, you know, a lot of psychic research and a lot of this stuff, of course. And in the process of actually trying to, as it seems now, at least, trying to make Uri Geller into some form of new messiah, basically.

Alan: They launched him in Britain on the David Frost Show, and I think they even got the London Palladium to host the show. And I saw it. I was small at the time. And I noticed he had all, I noticed and understood later on, he had all the techniques, he was trained in motivational behavior, where they get you hyperexcited. They talk quickly, they wave their hands, they actually stimulate the audience to get into an almost excitable, hysterical state. That's a technique. And sure enough, people were phoning in, saying they went and got old granddad's watch and gave it a shake and it started working. Well, any person who fixed those old watches, repairmen, would tell you, that they all stopped because they were overwound, and you put them away for a few years and the spring would start to weaken, so when you shook it, it would start working again. But all these people, you see how easy it is to get people to believe something. And then of course, the Great Randi, who was a stage magician, who used all the magician tricks, although he wouldn't disclose them, as part of the trade, he emulated everything that Geller did with all the spoon-bending and everything else. He demonstrated that it could be done through stage magicians.

Henrik: Yeah it seems to be still a drive for a mystical experience in that way. I mean, people have that inherently in some way, and that in itself is nothing, at least in my own view, nothing negative, but it can be exploited, as you say, in this way, to actually manipulate people.

Alan: That's it. As I say, you can make people believe anything with enough government action, as Russell said. And remember what Adam Weishaupt said. Adam Weishaupt said, oh, foolish man, what can you not be made to believe.

Henrik: Yeah, exactly. You know you mentioned also, earlier, Arthur C Clarke, and his follow-up book to his 2001 was of course, 2010, and we are of course, have been now in that period as it were between these two books. And one kind of interesting way is 2010 is of course called I think the year when we make contact or something like that is the subtitle, and they also perform an act, or what happens, I guess in the film or in the movie or whatever is the ignition I think of Jupiter, actually creating a second sun, I think.

Alan: That's right. It's symbolic. You see, the whole story has nothing to do really with outer space. It's allegorical of very high occultic masonry, where you have the three guys in the ship, there's also another three I think in the cryogenic chambers, they're going towards a mission, and even the movie starts with the Masonic religion, it starts with evolution. They believe in evolution, because it's all based on Hinduism. We come out of the slime, we come on to the land, and then we have a drive towards higher and higher things. It's a form of Social Darwinism, where the elite always lead the next change in society. So an obelisk appears, and it literally tests different ape men, picks one, and every day when they go to the watering hole, they shake their fists at the

opposite tribe of apes, have a lot of screaming and then they drink their water and go home. But he picks this one and he makes him aggressive, so the next day he goes to the watering hole, they shake their fists at each other. He picks up a bone, which again is symbolic of the Jachin and Boaz in masonry, the male the female, the two femur bones of the legs, and he picks up the male one. That's what they really meant by that, and he uses that as a weapon, kills the leader of the other tribe, and so, through killing, he shows leadership, and that's called progress to the next advancing stage. And all through the movie, they give you their occult belief. Jupiter has an occult meaning in high Masonry. It's the son of Zeus. There's always the invisible god and the present god for the present age. They give us one for every age. HAL is the computer on board the ship that runs everything. HAL is from the Greek, it's also from Helios for the sun. And so HAL tries to kill them off by mistake, because of his programming. The one man gets to this one place where he gets to an eternal phase. He neither grows old nor young. He can be anything he wants to be. He has completed and evolved into the next species. And by 2010, all of this was to be completed where they show you another sun. Jupiter becomes another sun for the New Age. And it means, as above, so below. You'll have a new system in the sky, you'll have a new system on earth. That's what that all means.

Henrik: Very interesting. I want to return to this since we're on the track of Masonry in that sense, but we began talking about the moon, and of course, have been a lot of speculation about that too, if they actually were up there, whatever, you know. But that many of the guys who actually went up there are Masons, and that they actually placed a Masonic flag up there. To my point of view it would seem like a failure to these guys if this was true, and they haven't actually managed to pull it off and actually go up there and put their flag up there, or whatever.

Alan: Well, you can actually see the photographs of them in their Masonic aprons over their space suits in the main lodge in Washington.

Henrik: There you go. So, do you think that this was a big failure for them if they weren't able to go there, because actually being able to bring back a rock from the moon, I mean, it's a very highly esoteric symbolic type event basically.

Alan: It's all symbolism they're using. And, as I say, I don't think they really went. They certainly did bring in the big budget that NASA needed by getting the public on board and behind them. Even when they jettisoned the final ship on the way back, that supposedly went into the sun, so the sun technically was mating with the moon, the high occultic ceremony. It's all pure ceremony in the high occult. But I don't think it actually happened in reality.

Henrik: Of course, what we could say to people who do believe that we went to the moon, I'm not sure yet. But the question is, why the heck haven't they been back since.

Alan: Exactly. Because it fulfilled its purpose of making the whole world excited and not minding about extra taxes and so on all for NASA and so-called space research, never knowing that all this research they were doing was for satellite surveillance for the entire planet, for a time to come.

Henrik: So, oh, okay, so let's say like this, because I've seen a lot of news on Russia and China getting geared up to go to the moon now, and a semi-space race, I guess, is on in a kind of way. So these guys themselves now are mainly interested, I guess, in putting up a lot of their own surveillance satellites up there.

Alan: And they must, you see, China now is going to be the main taxpayer once the United States goes down, and the main policeman of the world, so they've got to form a kind of pride and nationalism in a sense, in China now, thinking they're the leaders.

Henrik: Oh, yeah. So they're eying you know to get to the moon, but again, it seems like they release these reports every, what is it, like every ten years or something, that in fifteen years we're going to go back to the moon, you know, we're going to have it as a base to go further out, you know to Mars or whatever, but it never seems to occur. So, where the heck does all the money go? Because it's a tremendous amount of money that goes into all of this, right?

Alan: That's right. People forget too, that Ronald Reagan was the first guy to bring out the one trillion dollar budget, and that was massive at that time. It's nothing today, but it was all for the Star Wars technology. And they did put out hundreds of satellites and space weaponry up there, but it was all to be used for the future when we're all surveilled, we're all into a global government. They were preparing it all, way back then. And as I say, that's what the space shuttle really does. They're not getting worms or spiders and seeing if they can mate in space. That's for public consumption. They're actually repairing and putting in more of these surveillance satellites that will monitor us all.

Henrik: So they're again, the reason I also wanted to kind of address this is it's very, very interesting, because I think that there is a connection between, as far off as it might seem, you know, but again, as we have talked about here, the UFO, you know, enigma in a way and what has been known as the fake alien threat, or whatever, that that actually connects as you say with the plans of this incoming New World Order, or the one that actually is here. So, this is something to I guess kind of watch or keep an eye on in that sense to try to see what they're trying to get across. Have you heard about Project Blue Beam? I don't know if we talked about this earlier. Do you think that that is potential?

Alan: Holographs, yeah. Well, I know it for a fact, because I saw it used once. I walked my dog, it was a few years ago, at night, that's when I was getting harassment from CSIS, that's our CIA here. And I was out with someone else who visited me, and it was a beautiful northern lights display, the aurora borealis. But the thing was, it didn't go the usual way, where it swept across the sky, in different waves. It eventually concentrated right above my head, and a picture started to form, it was literally someone with wings. And we watched it for twenty minutes, and it never budged, you know.

Henrik: And this kind of came out of the aurora?

Alan: Yes. And that's the techniques they're using. They can actually use the HAARP technology which uses the ionosphere and literally concentrate energies and create a form of hologram there. And the odd thing was, it was about three days later a guy in Ontario called the Art Bell Show, to say what he'd seen, exactly what I'd seen. Now Art Bell has had all the most ridiculous things on on the planet. He's had the voices from Hell from a Russian oil rig and all this stuff. He's had the Knights for Satan, who's the real Satan? Who's the real Devil? All these guys phone in. And yet, this one person from Ontario phoned in to say he'd seen what I'd seen. And Art Bell cut him off. Why? I mean, he'd had much more ridiculous things than that on his show.

Henrik: Yeah, well there you go. Certain types of mysteries are interesting, but others are not.

Alan: Others are forbidden.

Henrik: Yeah, exactly, so, anyway this has been an excellent discussion, and I guess I want to kind of round things off now. I want to give you again, Alan, the opportunity to of course, mention your website, before we finish things off here. So, for people who might be new in all this, mention your website for us, Alan.

Alan: Yes. It's cuttingthroughthematrix.com. And there's about three talks every week, at least, put up there for free download. There's lots of free downloads. There's also a few things for sale on a lot of this, these topics we discuss here. And you can also get a lot of the bigger shows I've been on too, on the radio and television shows on there, for anyone who's interested. Plus you can look into the alanwattsentientsentinel.eu, for the European translations which are coming up now.

Henrik: Excellent, so cuttingthroughthematrix.com. That's the main site. And again, we have Alan Watt on every month, every last Sunday of each month. And again, Alan, thank you so much for coming on for this time, and I'm looking forward to our next visit, so thank you very much, Alan.

Alan: It's a pleasure.

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